

MACHINE KNIT TODAY

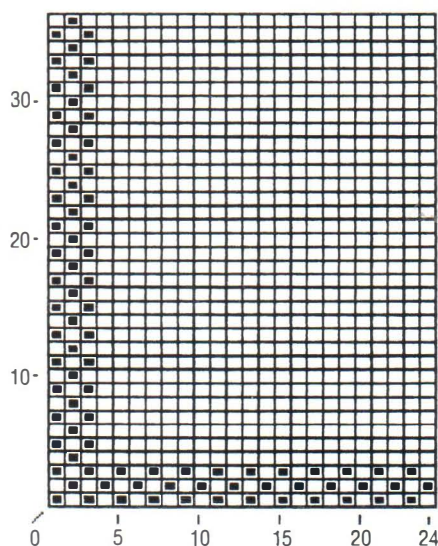


PAINTING WORKS SUPPLEMENT



**FREE
16
PAGES**

SAMPLE 1

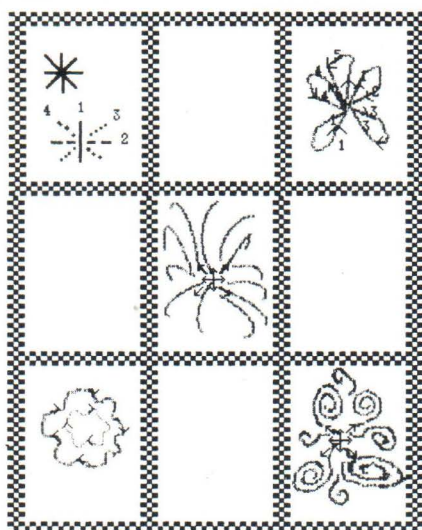


A simple garter stitch grid provides frames for the simplest squiggle designs

DIAGRAM 1

Straight criss-crossing lines for the star daisies

Separate continuous squiggles form a simple flower



Start at the centre and follow the arrows and numbers for painting direction

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PAINTING

Decorating textiles with a variety of media grows in popularity each year. Many manufacturers have been quick to note the enthusiasm and have introduced an ever growing selection of products for painting, gluing, drawing, crayoning, etc. As the number of products proliferates, so do the techniques for using and adapting them. In *Painting Works* we aim to introduce you to a variety of media and techniques for using them on your knitwear.

As no two people approach the same topic in the same way, we asked Irene Krieger and Ruth Lee to share some of their favourite 'painting' ideas with us. The result is the Irene Collection and the Ruth Collection within the supplement.

PAINTING BASICS

When you watch a demonstration at one of the shows, you may well envy the confidence with which the demonstrators squeeze a bottle of paint to form smooth curves and lines that give immediate impact. Such confidence requires a little practice, but doesn't take too long to get 'right'. Allow yourself a little practice time, starting out by making lines and squiggles on paper or thin card. Progress on to a smooth piece of fabric and then try the same techniques again on some of your knitting swatches. Smooth yarns are the most practicable, but these can include a wide range of synthetics, cotton, wool and wool mixes as well as acrylics.

PREPARATION

Remember that paints and glues may well go through your fabric. If you are painting a garment, ensure that you have a large plastic bag, or plastic covered card inside it before you start. Purpose-made plastic coated boards called 'Speed Art T-Boards' are available from Bramwell stockists and these are ideal for painting sweaters, T-shirts, garment pieces or swatches. The boards can be slid inside the garment or a garment piece or swatch can be pinned directly to the board. A coated surface ensures that paints and glues will not stick to the board and the underside of any garment is protected from any seep through.

Have a bit of kitchen towel handy (for any quick cleaning up). I also find cotton wool buds useful, they can be used to remove any stray blobs quite easily (once the blob is removed you can repair the section by painting it correctly straightaway).

SQUIGGLES

Sample 1 illustrates a garter stitch design knitted in 4 ply acrylic. The simple moss stitch check has been chosen to frame different paint patterns — all formed from simple squiggles. Diagram 1 illustrates the line ideas and direction of working.

To be frank, if you examine every motif carefully, you can see that all the motifs are not perfect. The line thickness varies and there are little blobs within some of the designs. However, remember that your painting will not be seen from such close quarters and viewed when worn, the overall design is clear and acceptable. If you dislike the results or make a mistake that you cannot incorporate into the design, wash the swatch or garment immediately. I had allowed the peach colour to dry completely and then added further lines in blue to the swatch, didn't like them and washed the swatch. You will note there are no blue traces anywhere on the fabric!

SIMPLE LINES

My freehand drawing ability was, apparently, promising when I was about six years old, but from then on has deteriorated rapidly! If you, like me, are not a natural artist, then a little help is welcome even for simple shapes. The outline for Sample 2 was drawn directly on to the fabric in a light pencil (you could

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use chalk, or a felt tip pen — anything that you can see on the fabric and — most importantly — that your paint colour will cover) using a stencil for the shapes — as in Diagram 2. The outlines were then followed through (remove the stencil) by covering them with paint. The centres of the outer fan parts were filled in using the same colour paint, whilst the inner triangles were filled with a squiggle. A little glitter was then sprinkled on to the painted areas, whilst the paint was still wet.

Jones Tones paints also act as a glue (as some other paints do, check the bottle instructions of whatever product you are using) so a sprinkle of glitter on to it, whilst it is still wet, glues most of the glitter in place. If you are practising on paper or smooth fabric, excess glitter can be tipped or blown off immediately. On knitwear this can be a little messy, so I have developed my own method. Tip a little glitter into the container cap or other small container, then gently tip and tap this to position the glitter. Allow the swatch to dry (at least overnight and preferably a day if your outlines are thick). Then, turn the swatch/garment upside down on to a clean piece of paper or plastic bag and tap and shake it gently to remove the excess.

BRUSHWORK

Many Fair Isle designs, when knitted in contrasting colours, have tremendous potential for painting. Sample 3 uses a basic line diamond pattern.

Worked in black and white, it can be coloured in many ways. The painting accessories can be very cheap — my basics consist of a set of artist's brushes (sold in a brightly coloured children's pack for £1.00); a plastic watercolour palette (small coated paper plates or dishes could be substituted) and a small jar of water. When painting into a pattern, I prefer to put a little paint into the palette and dilute it with a few drops of water. Whenever possible I work with one colour at a time. On this sample the red diamonds were painted in first. Work outwards from the centre of the diamond to the edges, spreading the paint to the black knitted outline by dipping your brush into water and shaking off the excess and then using the damp brush to spread the paint gently outwards. The green paint was then put in the palette, diluted slightly and then a sprinkling of green glitter added to the paint and mixed up with it. Glittering is not as heavy when added in this manner, but it can be economical on your materials and is also easy and accurate to apply. Use a fairly fine brush, the glitter will fluff it out a little making it slightly fatter. I filled the small yellow diamonds last. Starting with the largest areas and finishing with the smallest, helps (me anyway) 'get your eye in' and to get the feel of the paint and brush on fabric. Brush gently in the same direction as the knitting for easiest coverage.

Keep your brushes in water when you are not painting and once you have finished, if using a palette, wash this out immediately — a brillo type pad will remove any oddments of paint that have set on the palette. Wash your brushes in warm water with a little washing up liquid (my £1.00 investment of brushes are still as good as new and in their second year of use!).

PAINTING 'BY NUMBERS'

Well, there aren't really any numbers, but using a knitted outline makes life much easier for the non-artist. Sample 4 illustrates a motif taken from a new stitch design set from CML called 'Victoriana'. The set contains a selection of Victorian Christmas motifs and silhouettes suitable for electronic machines, single motifs and Intarsia work (see Val Slater's review in November *MKT*) and most are ideal for the painting treatment.

The holly wreath was worked as a single motif in white on red. As there is so much holly, it would have been possible to work the motif in green on white, however, green paints over white quite easily, but the gold of the ribbons might not have been so bright over a green. A dab of black paint was mixed

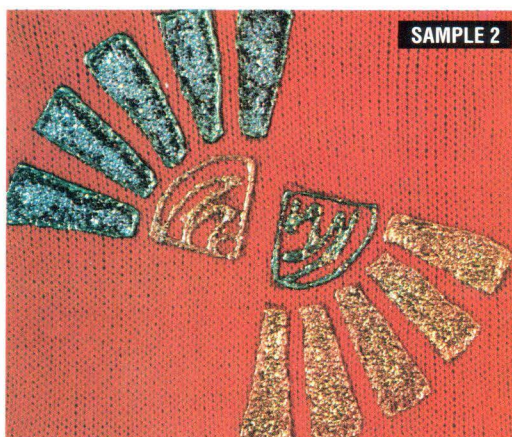
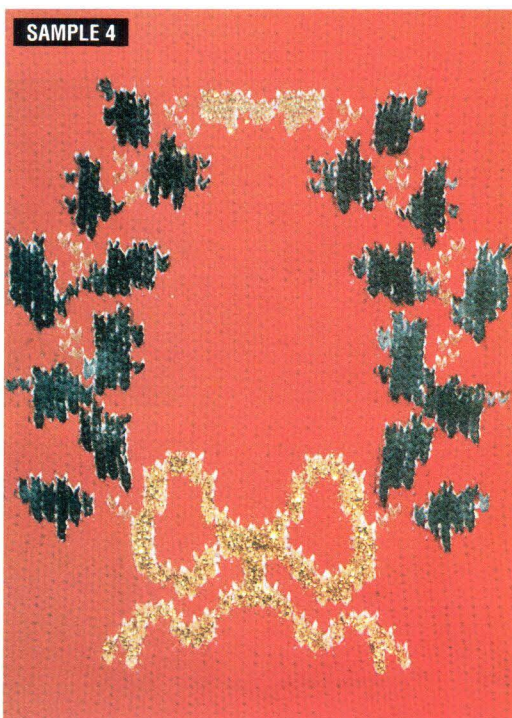
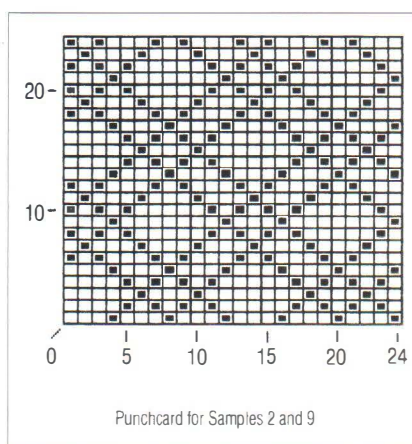
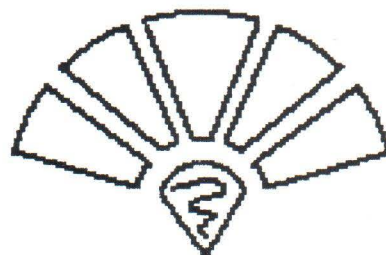
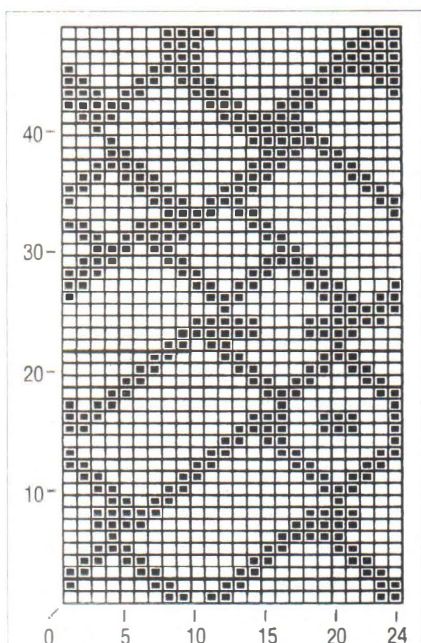
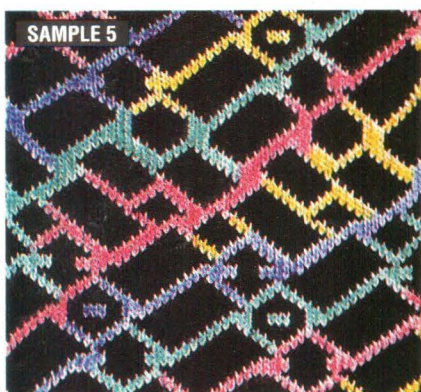


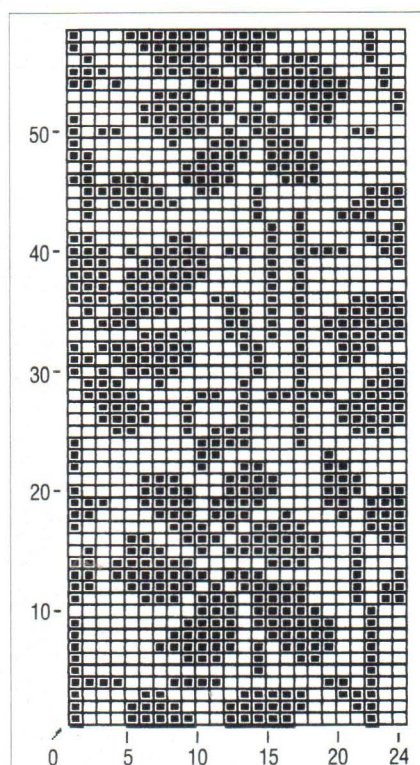
DIAGRAM 2

Outlines of paint allowed to dry. Insides filled with paint and then glitter dust dropped on (whilst paint wet). The 'triangle' has a central squiggle, tiny amount of glitter dropped on to it.





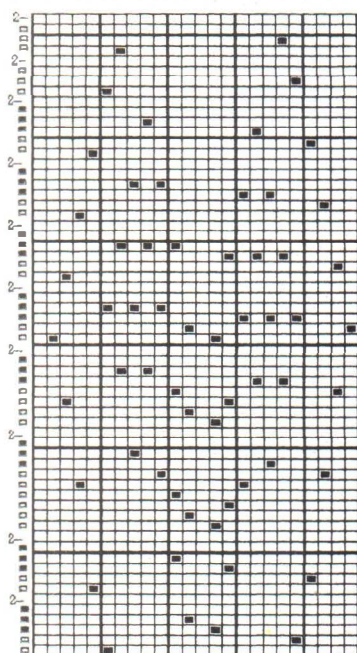
A random geometric design invites bright and contrasting colours. The colouring in can be varied in many ways.



An excellent punchcard style for soft shaded colouring

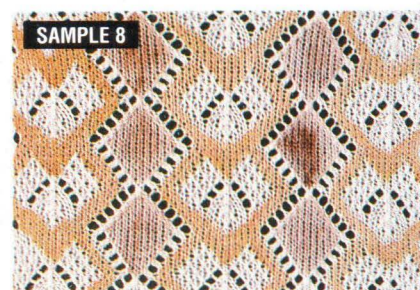
STITCHWORLD 216

Reproduced courtesy of Brother



- 2- K2 rows
- Normal lace
- Fine lace

Note: Card marked for electronic machines. Punchcard machines move markings up by 7 rows to correspond with punchcard viewing line



with a darkish green to make it really quite dark. Both bows were painted in gold paint and then a little gold glitter sprinkled over them.

'Victoriana' costs £4.50 inc p & p and is available by mail order from 'The Back Room' at Colourway, 112a Westbourne Grove, London W2 5RU

CRAYONING

Pastel paint crayons have been on the market for some time and are justly popular as they are really very simple to use. I find them best for colouring in techniques rather than fine lines. They require heat setting to make them fully wash fast, but this can be successfully done on acrylic garments with a little care. Use the warm setting on the iron and a piece of brown paper between the crayoned fabric and the iron. Don't leave the iron in situ on one place on the fabric for any length of time. Move it gently around, coming back to an area several times, allowing fabric to cool in between times. A recently crayoned area feels slightly sticky. When it has been heat set, the stickiness is not there. I have used these crayons on children's wear and was amazed to find that despite the non-too careful washing habits of a fraught mother, the colours were still bright and clear (on an acrylic) when the garment was passed down for a third time!

Sample 5 is a rather random geometric design, worked in black and white. In keeping with the design, it has been randomly coloured with a bright selection. Use the crayons in the direction of the knitting for the best coverage. For a different effect, reverse the knitting colours and crayon some of the larger areas.

OIL STICKS

These look like the type of oil crayons used in stencilling and are oil based. They are very easy to use and blend wonderfully as Sample 6 shows.

Floral designs respond wonderfully to soft blending colours. Knitting white on to a dark background makes colouring simple. The oil sticks are a little clumsy — you cannot easily draw a fine line with them for instance, but you can dab a bit of colour in the centre of an area you want to fill. Use a stencil brush or stiff brush to spread the colour outwards. Alternatively, draw some colour direct from the stick on to a waxed paper plate. If the sticks are new or have not been used for a while you will need to press quite hard to break the skin which forms over the softer colour part (I sometimes scrape a little of this away using a blunt knife). Use a stencil brush to take the colour off the plate and then apply to the knitting. The colour does stay in the brush and requires a thorough wash to remove. For this reason it is best to use a separate brush for each colour if possible. Once the base colour is on, it can be blended with other shades (this is where residues on the brushes can provide soft and subtle shading). Colour is fixed in the same manner as given for crayons.

PAINTING TEXTURES

Painting is most commonly associated with stocking stitch or Fair Isle knitting. Intriguing effects and unusual textures can be produced when you consider the potential of textured fabrics.

Sample 7 is a garter stitch design, worked in a combination of 4 ply acrylic and one strand of fine lurex.

After a light steaming, the plain areas of the fabric were painted. A blue paint, diluted with water was used with a brush. The dilute mixture makes it easier to form points and get the paint into the inside angles of the stars. As you can see, the paint does not really cover the lurex, which continues to shine subtly through the painted areas. The original stitch pattern was taken from this month's stitch library (Pattern L).

Sample 8 uses a combined lace and fine lace design with selected areas painted in very diluted paints (for soft colour tones) to emphasise the lace and texture lines. There are lots of different possibilities in painting the design, which comes from the *Stitchworld Book*, pattern 216.

Painting lace work can make the design lines bolder, or enhance the delicacy of the fabric. Sample 9 does the latter, by selectively colouring in the occasional plain diamond and then adding further embellishments.

A little cream paint has been used to glue sequins and ribbon rose motifs in place. This might be a little too sugary for an all-over fabric, but used selectively could look most attractive as Design sketch 1 illustrates.

Any of the ideas shown here, or combinations of other colouring techniques could be used on other textured fabrics. Tuck stitch springs to mind, one with stocking stitch areas could be painted as the stars design, or selective areas decorated as for either of the lace patterns shown.

IRENE'S COLLECTION

GINGHAM (SAMPLE A)

Materials

Sellotape.

Two different water soluble fabric paints (choose colours that will mix together to make a third colour e.g. yellow and blue to make green).

Small sponge approximately 3cm x 3cm x 3cm (do not attempt to use part of a large sponge as it will absorb too much paint). Saucer or similar for mixing paint.

Method

Note: If stencilling on to entire garment, do so before garment is made up.

Lay fabric out flat and place strips of Sellotape over surface approximately the same distance apart as Sellotape is wide. Tape can be placed at right angles or on diagonal. Press tape on to fabric to secure. Dilute first colour with water on saucer so that only a wash of colour shows when colour is tested on waste fabric. To avoid colour differences, mix enough to complete the whole area. Take up a little colour with the sponge and dab on to the stripes not protected by Sellotape. Due to the nature of knitted fabric, it is not possible to achieve absolutely straight edges of colour. To obtain the best results, do not saturate fabric or press too hard which may force paint under the Sellotape. Allow to dry before continuing. If the fabric is not dry the second colour will run into the first and spoil the effect.

Remove tape from the first stage. Place rows of tape on fabric at right angles to coloured stripes. Mix second colour as above and dab over unprotected areas. A certain amount of colour bleeding is unavoidable. Allow to dry before removing tape.

STENCILLING WITH SOFT EDGES (SAMPLE B)

Materials

Purchased stencil or thin card for cutting own design.

Water soluble fabric paints.

Brush.

Saucer or similar for mixing paints.

Method

Area to be stencilled must be evenly damp but not wet. Lay flat on a waterproof surface and secure stencil in place so it cannot move. Work from the centre of stencil outwards. Thin a small quantity of first colour with water so that only a tint of colour shows when tested on scrap fabric. Gently dab into open areas of stencil. Do not saturate. Repeat with other colours. The dampness of the fabric will make the colours run under the stencil giving the soft edges. Where two colours are close together, they may mix a little. Allow to dry for approximately half an hour. Mix paint with a small amount of water to give strong colour (paint can also be used undiluted), paint areas again, being careful not to saturate and staying within stencil. Remove stencil and add details (e.g. veins on leaves). Allow to dry thoroughly.

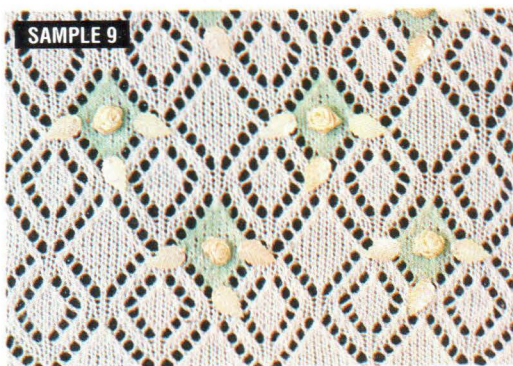
BEADING (SAMPLE C)

Materials

Glue-based fabric paints supplied in bottles or tubes with a nozzle e.g. Jones Tones.

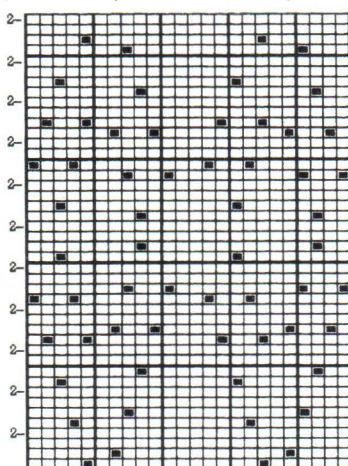
General Instructions

Before beginning, test paints to be used on a test swatch. Paints spread a little as they dry and it is important that the 'beads' are placed sufficiently far apart that they do not run into each other. Some paints are more fluid than others and therefore are absorbed more into the knitting. In this case, it may be necessary to repeat the process so that the first bead soaks into the fabric and seals it and the second stands proud to form the bead. Pattern C(i) shows how paint can run together if beads



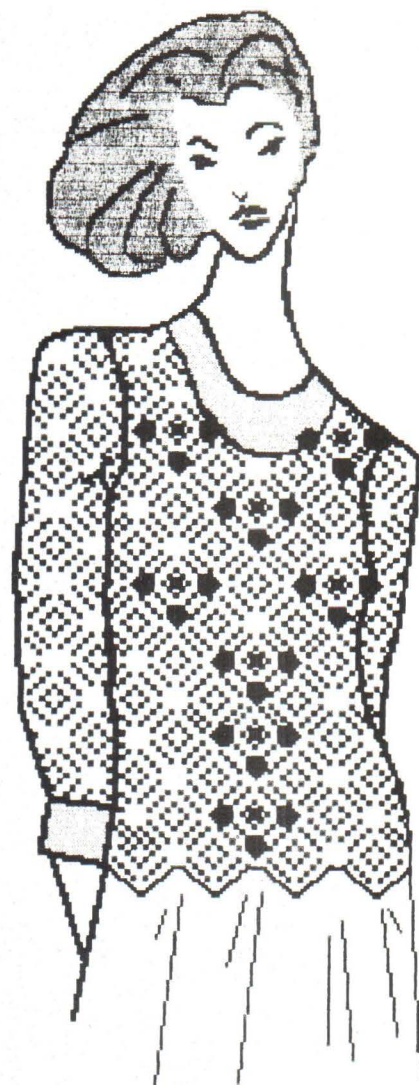
STITCHWORLD 121

Reproduced courtesy of Brother



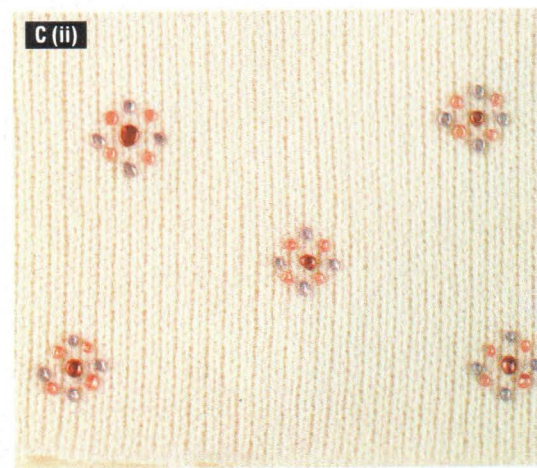
2— K2 rows

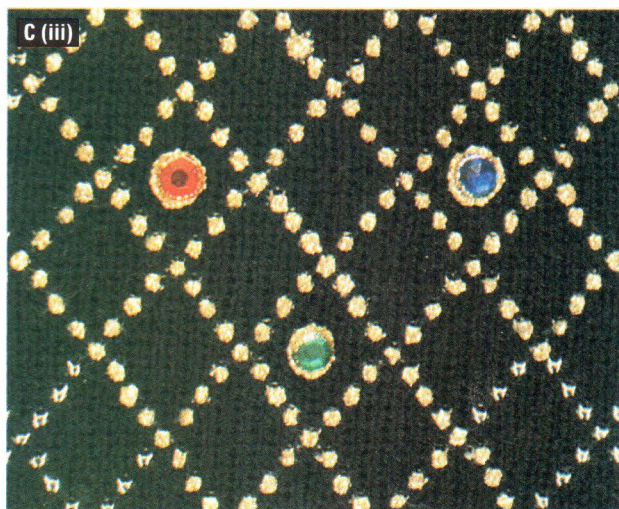
Note: Card marked for electronic machines. Punchcard machines move markings up by 7 rows to correspond with punchcard viewing line



DESIGN SKETCH 1

Painting and decoration used in selected areas only





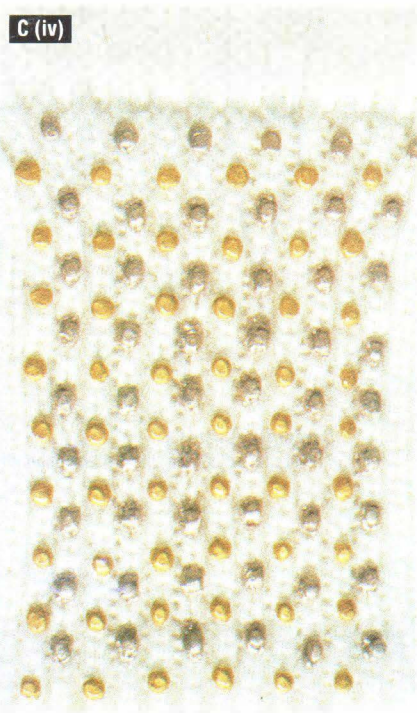
C (iii)

C (v)



C (v)

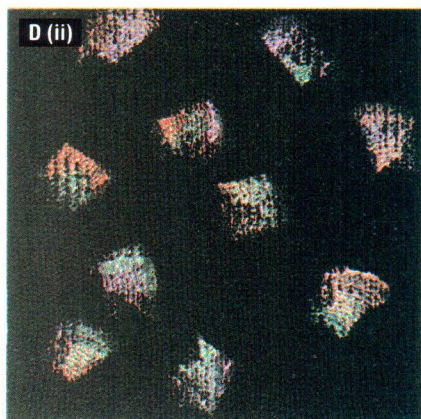
C (iv)



D (i)



D (ii)



are made too big and placed too close together.

Pattern C(ii):

To make the 'bead', cut the smallest amount possible from the tip of the nozzle so that only a small amount of the paint comes through. Place tip of nozzle on fabric and squeeze bottle so that a little ball of paint is placed on the fabric. Release pressure on bottle and move nozzle away from fabric. This requires some practice. It is important that the nozzle is placed on the fabric initially. In this way the paint is forced into the fibres of knitted fabric and it will stick well. If the paint is just laid on the surface, the bead may lift off with wear.

BEADS AND JEWELS (SAMPLE C(iii))

Note: Swatch is only partly decorated to show 'before and after'. Place beads on a jacquard or Fair Isle fabric following some stitches of the pattern. An antiqued look was achieved by using a paint with flecks of gold glitter suspended in the glue base. When dry, the base becomes transparent, allowing only the glitter to show. The design was further embellished with multi-coloured jewels that were attached using the same fabric paint. Make a large bead of paint where the jewel is to lie. Place jewel in centre of bead and push down so that paint flows up around edges of jewel. Pushing down forces paint into fabric so that jewel is firmly attached and paint flowing around edges forms a 'mount' that holds jewel firmly.

BEADED RIB (SAMPLE C(iv))

Beads were made following the lines of ribbing. Before beginning, stretch ribbing and hold in stretched position with pins. Decorate as required, taking care that beads are only placed on upper stitches of ribbing. Allow to dry thoroughly. Ribbing will regain its elasticity when pins are released. Swatch shows how two colours in the same range can differ. Gold beads were made in one application but pink beads required two as they lost their shape and were absorbed into the fabric.

BEAD MOTIFS (SAMPLES C(v))

Beads can be laid down to form motifs. Punchcard and cross stitch patterns are good sources of ideas as the motifs are already placed on a grid. Choose simple, small motifs with blocks of colour. Due to the distance between the beads, the motif is enlarged considerably. As many colours as required can be used but as the beads have to be laid down in horizontal rows, changing colours for a single bead is time-consuming and confusing and will not add a lot to the finished motif. Always work in horizontal rows towards yourself to avoid smudging the work with your hands. To ensure first row is straight, mark its position with water or air soluble pen. Follow the lines of the stitches for vertical rows.

DAGGING

Materials

Glue-based fabric paints as for beading.

Plastic hair comb.

General Instructions

Decide on size of design and cut comb to approximately 2cm longer. This will make it easier to control. Lay a thick line of paint on fabric to required length. Place teeth of comb in paint and drag comb through. Comb can be twisted as it is dragged for a swirled effect.

Pattern D(i) was made with several colours of paint — red, blue and yellow. Lay down lines of paint in all chosen colours at random placing them at different angles. If covering a large area, complete in sections. Drag comb through one line as explained above. A small amount of colour will remain between the teeth. Now drag through another colour. The colours will mix, giving a streaked effect. Continue with other lines, never working on the same colour twice in a row. Allow to dry.

Instead of coloured paint, Pattern D(ii) used Plexi-400 (glue) from Jones Tones. Lay down lines and drag as before. Allow to dry thoroughly. Apply Jones Tones coloured foils to dry Plexi following instructions. Scraps of left over foil were used for the sample which gave a random coloured effect.

GLITTER AND DRAMA

As many of the previous samples have already shown, a wide variety of materials can be glued in place on fabrics, either by using glue-based paints or clear drying fabric glues. Sample boards 1 and 2 show a variety of items which can be applied.

As you can see, fabric braids of all kinds, including ribbons, furnishing trimmings, cotton and metallic cords are easily applied. Lay a narrow line of paint or glue where you need the braid. Centre the braid over the line, leaving a little overlap at either end and press down gently all along the length, ensuring the braid makes good contact with the fabric. Excess at each end can be trimmed once the glue/paint has dried. If you are using a braid or cord which might fray, use a tiny dab of glue at the edges to seal them. Other continuous trims which can be applied include plastic (and metal — although they might be a bit heavy for most knitwear) chains, continuous crystal and diamanté trims and continuous bead trims. The bead trims can be bought by the yard (as was the peach one at the bottom of Sample board 1), or formed from threaded ones (as the blue and white daisy chain on board 2). Alternatively, individual beads can be laid (use tweezers or a pin through bead centre to apply) one by one on to a line of glue — the short length of gold beads on the second board were applied individually. Strings of sequins can be applied as though they were braid or ribbon.

Board 2 shows a selection of other items which can be glued and include fabric appliques, ribbon bows and a pearl heart motif. The tiny bugle beads were applied in the same manner as for a braid, just vary the width of glue line to take the number required. Glued in this manner they could also be used to fill an area in a design, giving effects which compare favourably with the more expensive beaded motifs you can buy separately. The jewel and wooden beads have been applied as Irene Krieger described for her Pattern C(iii), whilst the red bead above is a knitting bead, applied over a dab of paint on its side. Whilst the glue paint was still wet, tiny glass beads were sprinkled on (in much the same way as glitter is applied). Sequins can be invisibly glued, or glued and then a little paint stem can be added — as we have done with the silver leaf. Even natural items such as light shells can be applied, provided they are appropriate to the garment and will withstand whatever laundering the garment is to suffer. The following samples give a variety of ideas for adding items to knitwear for a range of glitzy effects:

EVENING GLAMOUR (SAMPLE 10)

Using the same Fair Isle background as for Sample 3, this time worked in a combination of black and gold lurex, the lines have been covered by continuous lengths of sequin braids. Some of the diamond centres have been highlighted by a solitary large flower sequin. This look could be used all-over for a glamorous top (right for the Christmas season) or positioned in specific garment areas as large motifs.

POP ART (SAMPLE 11)

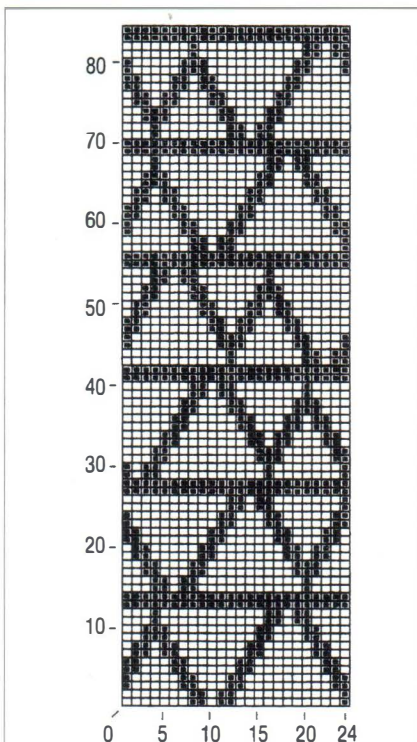
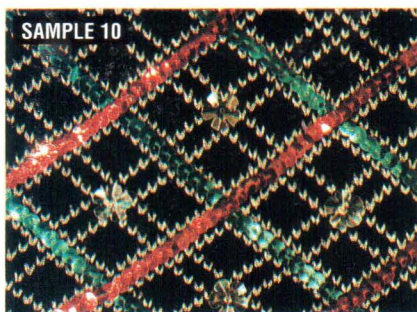
The strong geometric lines of this black and white Fair Isle have been interestingly confused by a variety of additions.

Some triangles have been coloured in using glitter paint (usually a suspension of glitter in paint, which also acts as a glue). Whilst the paint was still wet, star sequins were applied at random, being gently pressed down to make good contact with the paint. Squiggles of glitter paint applied directly from the nozzle were then painted at random in other triangles — the overall effect looking bright and young. This would make a wonderful tunic design for anyone with the courage to be noticed!

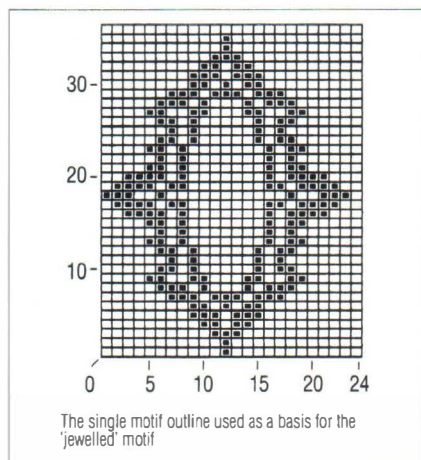
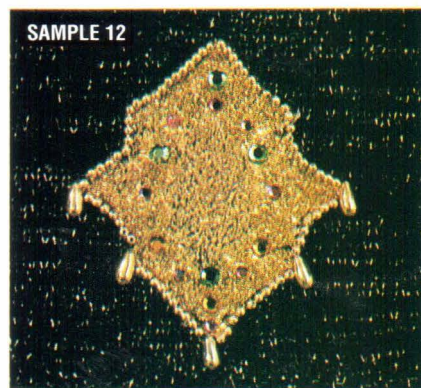
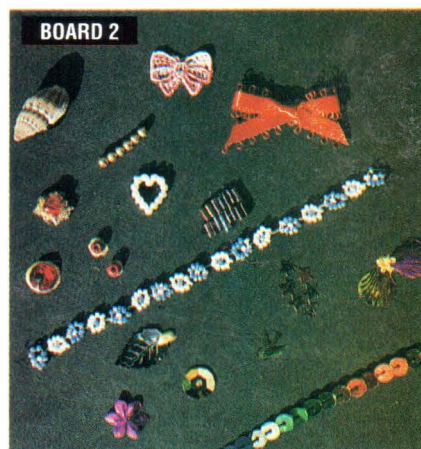
CROWN JEWELS (SAMPLE 12)

This sample is rather definitely 'over the top', but remember it would normally be viewed on a larger backcloth (i.e. a whole garment piece) and so could make an effective motif for evening wear. The base motif is shown in Sample 12A — it started as a single motif of white on a black acrylic (plus one strand of fine gold lurex) background.

The motif was used as a rough guide for the jewel shapes, and you can see not every detail shown in the knitting was used for the final effect. A continuous line of Plexi-400 (Jones Tones)



This geometric design has wonderful potential for adding colour. Glitter, sequins and squiggles gave the sample a bright look



DESIGN SKETCH 2



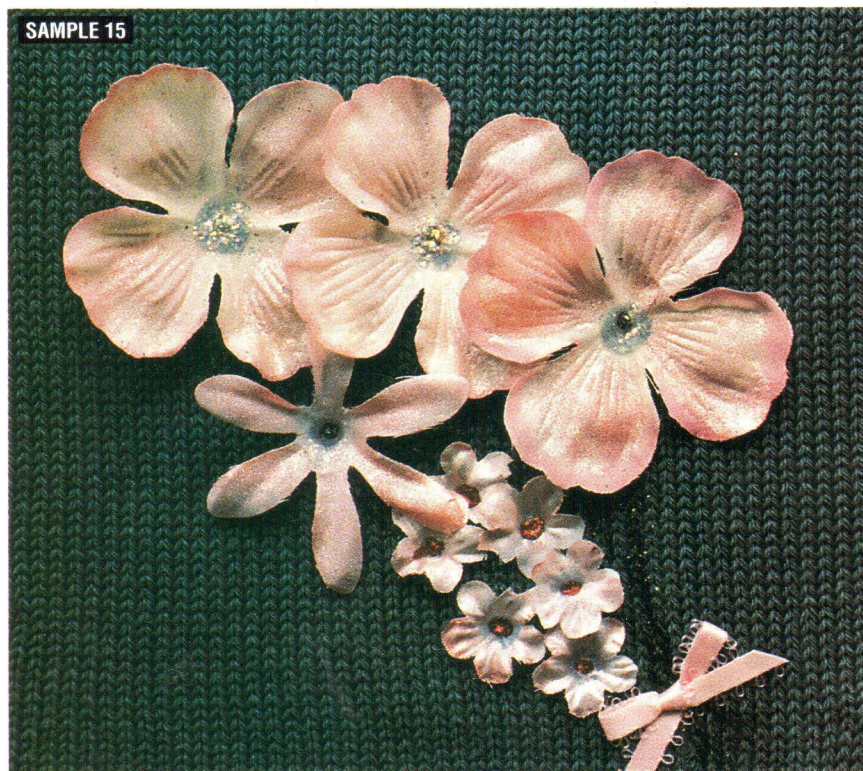
SAMPLE 13



SAMPLE 14



SAMPLE 15



SAMPLE 15A



outlined the shape and individual gold beads were set on to the line. Gold pear drops were applied in sequence to the lower outer edges. Once the outside line had set, the inner oval motif was painted with Plexi-400 and tiny gold crystal beads were sprinkled on. The beaded centre was allowed to set. The remaining area was then painted with a gold coloured Jones Tones paint, with jewels being positioned where required and then gold glitter was carefully dropped all over the painted area. A soft paintbrush was used to brush glitter off the top of the stones. The motif was allowed to dry flat. When it was dry, it was tipped upside down over a sheet of paper and tapped gently from the back, to remove any remaining loose glitter.

FLORAL APPLIQUE (SAMPLE 13)

If you can cut out a large flower from a cloth print, then you can easily make your own motifs. In fact this particular motif has even been recycled! It started life as a piece of fabric print, fabric glue was applied to the edge of the flower all the way round and it was carefully pressed on to a piece of jersey cloth. Some of the excess glue will spread out of the edges on to the fabric, and the resulting line was exaggerated by adding a further glue line at the join of fabric and motif, then glitter sprinkled over it. This effectively hides the join as well as having a decorative effect.

However, I wanted to show a similar motif on knitwear and despite the knowledge that somewhere I have a selection of furnishing fabric oddments for just such an occasion, they are not to be found at present! So, I cut my flower off its backing, not removing any fabric behind the flower, just cutting through the two thicknesses. Using exactly the same technique as described before, the motif was then applied to the knitted background, another small glue outline and more glitter completed the applique process. I suspect that photography won't do justice to the slightly padded motif that now adorns the sample, but it is effective enough to be worth repeating on a garment (when I finally find that hoard of appropriate fabrics!). You can, of course, omit the padding and apply the single fabric motif directly to your knitwear using the same methods if desired. Further details were added to the flowers with a few glue lines following part of the print, which were then sprinkled with glitter.

If you require a more discreet motif, then an outline can be done using a matching or contrasting paint colour (the colour could match either the motif or the background).

THE BOW (SAMPLE 14)

Loss of the floral motif sample bag led me to look at motif shapes I could cut from plain fabric. I used a stencil over a plain fabric and drew the outlines of the bow, which I then cut out with sharp scissors. To make sure I would position the pieces correctly, the stencil was then put on to the background fabric and glue applied to the outline of the stencil shapes. The individual pieces of cloth were then easily positioned (take the stencil off carefully first and pop into warm water so any oddments of glue don't cure on it). Glue lines were applied to all edges of the shapes and spread to fill the central areas, then a yellow glitter was sprinkled on top. Once the glue had dried, excess glitter was tipped off as described for the jewelled sample.

ARTIFICIAL FLOWERS (SAMPLE 15)

Bunches of silk flowers can be bought quite cheaply — my 'bunch' cost £1.00 and just a small spray from them is shown in Sample 15A.

Take all the plastic bits off and carefully dismantle your flower. Check its washability with an odd bloom that you don't want to use before going any further. Having found flowers that wash successfully, all you need to do is apply them as desired using fabric glue, directly on to your garment. Apply the glue quite generously to the back of the centre of the flower. Press down on to the knitting firmly. The glue will pop through the hole left from the removal of the flower centre and stem. You can add anything you like to the flower centre. I simply covered the glue with glitter, but a centre of crystal beads, a jewel, sequin or individual bead could be used as desired. Build up to a small bunch or an arrangement. Further details can be added as required — I've used a fabric marker to add stems and glued a bow over the stem group. The flowers themselves can be

painted either before or after they have been glued in position. As you can see from the original spray, the larger petals were edged in pink, so diluted pink paint blended from the top to the centre added soft colouring and an attractive sheen to the petals.

USING TRANSFERS

Many people are put off painting knitwear as they fear that their drawing and freehand ability is not sufficient for the effects they would like. Well, embroiderers have had help in this aspect for many years and there is a vast range of transfers available that we can also use — provided the base yarn is capable of hot pressing — e.g. cotton, wool and pressable synthetics. The following samples all used traditional embroidery transfers.

AUTUMN LEAF (SAMPLE 16)

The base yarn is 100% cotton, which took a transfer extremely well. Pin the transfer in position (use a smaller piece of fabric and the check piece usually included on the transfer sheet to double check that it will 'take' without any possibility of damaging the fabric). Set the iron to recommended temperature and iron firmly and confidently over the transfer. Remove just one pin to check that the transfer is clear enough for your purposes. If it is not, then repeat the ironing process and check again. Once you can see your outline clearly, remove the transfer and your picture is ready for colouring. The autumn leaf design has used undiluted paint in sufficiently dark colours to cover the transfer outline. One berry has been left uncoloured, so you can see the original transfer outline that was followed. You may note that artistic licence was used to omit the fine centre lines from the berries, they were simply ignored and painted over! The leaf veins were added once the rust coloured paint had dried.

IVY WITH BERRIES (SAMPLE 17)

This sample was based over another iron-on transfer. Diluted paint can be soaked up by surrounding stitches, one way to contain it is to work an outline of undiluted paint (like Jones Tones which have a glue base).

The leaf outline and veins were worked first using paint straight from the bottle nozzle and allowed to dry. Diluted paint (in the same colour) was then used to fill in the leaves. When this had dried, beads of red were added, then larger beads of neat white paint. Pearl beads of various sizes were then dropped on to the white paint to form clusters of berries.

FLORAL NECKLINE TRIM (SAMPLE 18)

Working on a pressable synthetic stocking stitch base, this transfer came out particularly cleanly, with all the fine detail showing well. The natural shape of the design lends itself to use around a neckline.

To make the best of such clean outlines, fabric pen markers were used for the colouring. These look like normal felt tip pens and there are several varieties available. Some have a 'brush' point at one end and a fine point at the other (I've only seen these in art shops thus far). Others look very much like ordinary felt tips and come in thin pointed, thick points or wedge shaped tips. The finer ones were used for the outlines and fine details. Draw lightly over the fabric, then firm up the outline by stabbing gently at any areas which are not clear. Fill in the larger areas with thicker or wedge shaped tip markers and add the final detail lines like the leaf veins last. The pens dry quite quickly and almost give an impression of printing. They are very easy and not at all messy to use.

PEACHY FLOWER (SAMPLE 19)

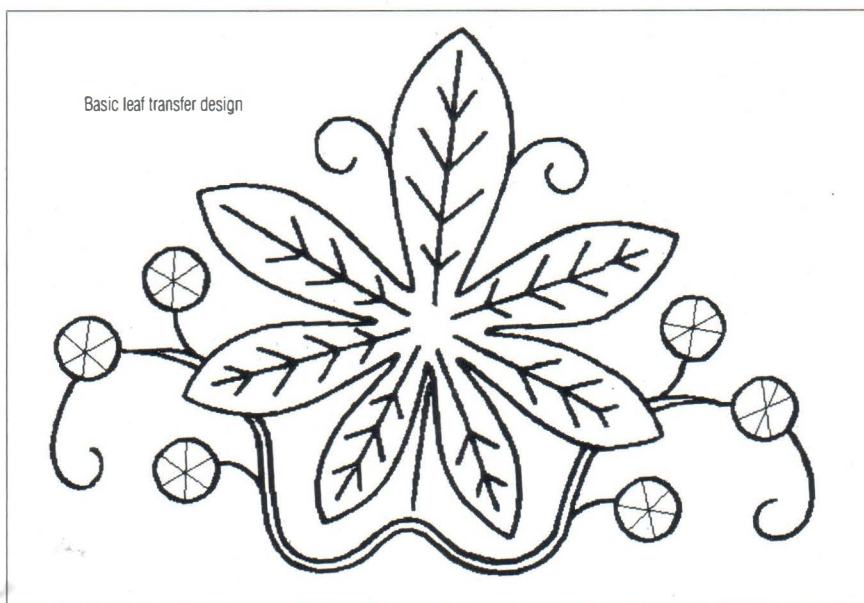
The original design came from a copyright-free set of design pictures (a wide range of Design books published by Dover contain such drawings that can be used freely by all sorts of artists). The flower was traced on to thin white paper using a transfer pencil. This is a blue leaded pencil especially designed for transferring designs for later iron-on uses.

After the picture had been traced — quite firmly, the tracing was placed face down on the fabric and ironed on as for a ready-made transfer. The outline was surprisingly clear and was allowed to shadow through parts of the design to emphasise the shapes. Crayons were used to colour in the design. They

SAMPLE 16



Basic leaf transfer design



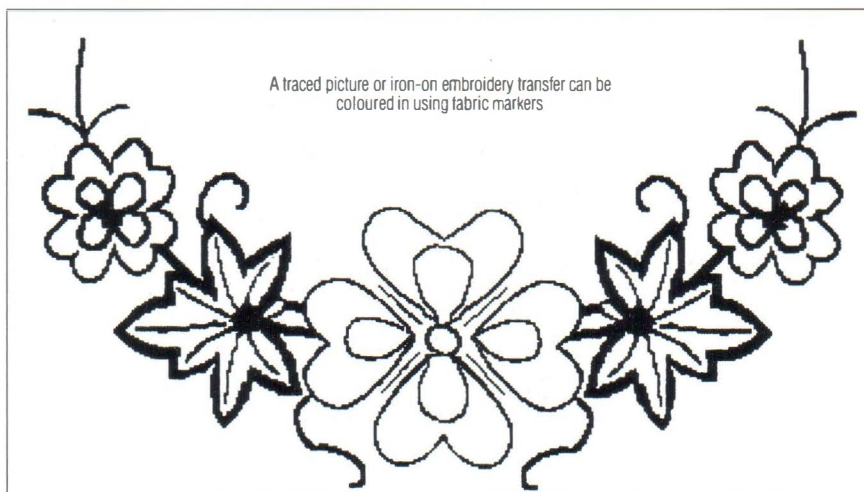
SAMPLE 17



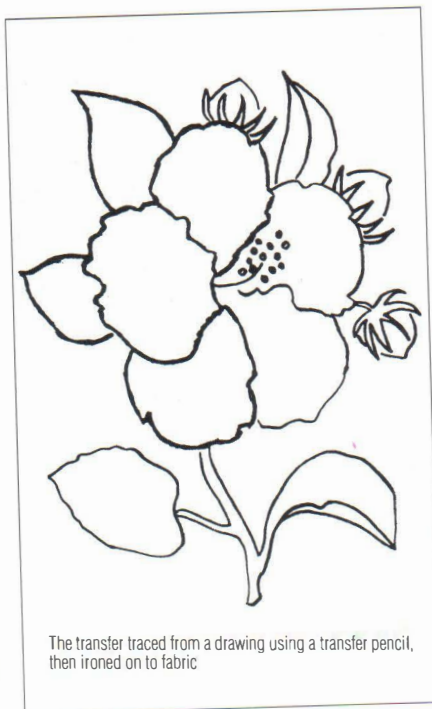
SAMPLE 18



A traced picture or iron-on embroidery transfer can be coloured in using fabric markers

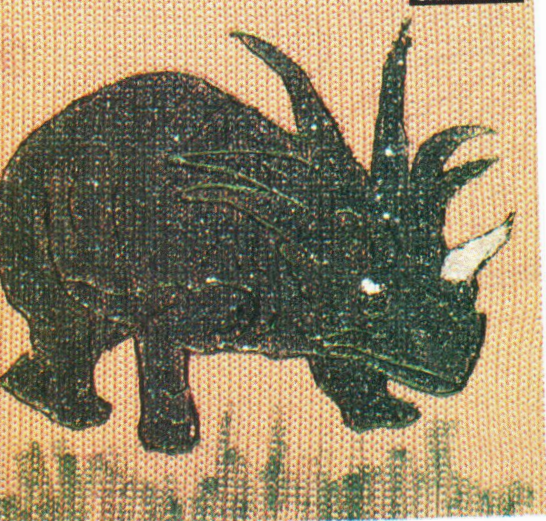


SAMPLE 19

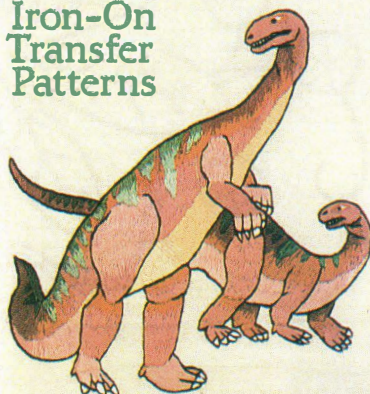


The transfer traced from a drawing using a transfer pencil, then ironed on to fabric

SAMPLE 20

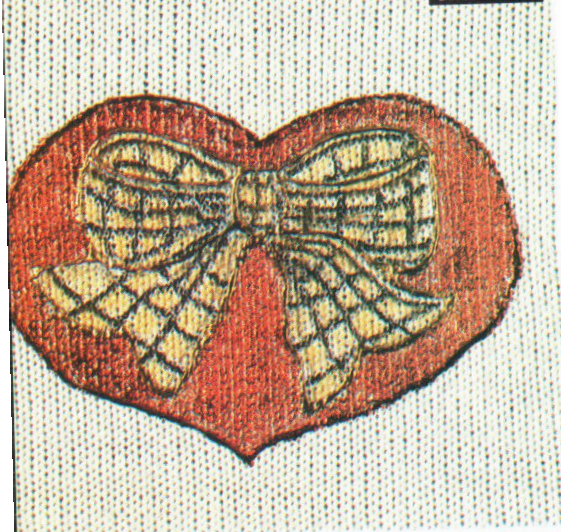


DINOSAUR Iron-On Transfer Patterns



Barbara Christopher

SAMPLE 21



are a good medium for blending colours, so the centre gold was shaded into the brighter orange on the petals. Although you can sharpen the crayons, it is difficult to persuade them into a fine point, so a felt tip was used to draw the finest details — the flower stamens and petal outlines.

FOILING EFFECTS

Foiling can look dramatic or subtle, but always interesting. Foils which can be used on any fabric are extremely useful and those from Jones Tones are very simple to use. Apply lines or shapes in Plexi-400 and allow it to dry. Overnight is usually sufficient, if you are impatient a hair dryer can speed up the process! It is milky whilst wet and goes clear when dry. With colour side uppermost, simply press the foil on top of the clear glue lines and then lift it away. Lo and behold, the line has been foiled! Depending on how thick and deep your glue lines are, you might find that the top edge has foiled, but that side edges of the lines still show as clear. Simply put foil over the line again, but this time, run a fingernail gently along the ridged sides. You should now have a completely foiled line or outline.

THE COMPULSORY DINOSAUR (SAMPLE 20)

This dinosaur comes from a book of patterns from Dover — 'Dinosaur Iron-on Transfer Patterns' by Barbara Christopher. Dinosaur designs range from miniatures to a set of alphabet ones, as well as some rather large beasts. As for types, well, take your pick from an A4 sized Stegosaurus or Iguanodon, a pair of Plateosaurus, a Tyrannosaurus, Allosaurus, Parasaurolophus plus whole flights of Pterodactyl-type creatures (with even longer names!).

The Stegosaurus shown was ironed on to a cotton background (all the sheets have small test patterns, we left ours in situ, you might just spot him at the top left). The outlines were followed with a narrow line of Plexi-400 applied straight from the nozzle. Keep the nozzle in contact with the fabric, to ensure it doesn't cure with air gaps underneath. The glue was allowed to dry and then foiled in green. Once foiling was complete, a generous capful of green glitter was added to slightly diluted green paint. Everything within the outlines was then painted excluding the horn. Whilst the paint was still wet, a damp cotton wool bud (the type on a stick) was run along the top of the foiled outlines, to remove excess paint from them. A dot of white paint made an eye and the horn was filled with glue which was then sprinkled with light coloured glitter. The remnants of green paint were applied with freedom to give a foliage footpath for him to be walking on.

HEART AND BOW MOTIF (SAMPLE 21)

This is from another iron-on transfer pattern source *New Christmas Iron-on Transfers* by Carol Mansfield. Motifs range from girlish angels and Father Christmas, to a comically tall reindeer, very paintable snowflakes and Christmas floral themes.

The heart outline and the main bow outline were drawn in Plexi-400, which was left to dry. To foil the heart outline a small piece of red foil was cut from a sheet and some care taken when applying it to ensure it didn't touch the bow outline. (Note, that if it had inadvertently stuck in the wrong place a little more Plexi could have been applied on top and then it could be re-foiled correctly). The bow outline was foiled with the same care, using gold. The heart background was brushed with Plexi-400 and allowed to dry. Red foil was then applied to the heart. The checks in the ribbon were drawn in using a felt marker with a fine tip. The rest of the ribbon was then painted with slightly diluted gold paint. Although the foil coverage of the heart background is quite good, especially when viewed from a reasonable distance, to prevent any show through of the background, there are two possible methods. A second coat of Plexi could be applied over the first coat, filling any tiny gaps. Alternatively, stretch out the fabric quite dramatically widthwise whilst applying the first coat. I must admit I have a preference for the two coat method just in case the stretching distorts the fabric, but don't be afraid to experiment.

SPRAYING

Many of the available paints can be used diluted, which makes spray painting feasible. There are proprietary sprayers avail-

able from art and craft shops, but Jones Tones from Bramwell have an extremely simple and effective idea. They sell empty bottles and spray nozzles. Dilute the paint in the bottle according to manufacturer's instructions (there is often an element of choice, a sort of minimum and maximum of dilution). Add the plastic pipe (cut to length if using a small bottle) and spray nozzle and you have your paint sprayer. Test it on a spare swatch or paper first to ensure it sprays a fine, even mist. If you have not used a spray for a while, just like the paint nozzles, the spray head can be washed through to remove any tiny solids that have formed and if needed, a pin can open up the spray hole. Glitters should not be used with the sprays (i.e. do not mix paint and glitter in spray bottles) as the tiny glitter particles will clog up the spray head. Even the simplest spraying gives rise to attractive effects.

Sample 22. Diagonal broad areas of pale pink, then pale blue were sprayed directly on to the thread lace fabric. One spraying followed the other, which meant that colours blended together in some areas giving a very soft effect.

Any type of stitch pattern could be used in this way and textural designs can pick up more paint in some areas than others, adding new details.

Sample 23. A tuck stitch fabric was sprayed with diluted red and green. Fabric was allowed to nearly dry and then hand washed. Some paint was washed out, but that remaining gave a very pretty effect. I have to admit that the washing technique was out of need to start with. On another sample, I had added a third colour which I didn't like and washed it immediately to remove it. The earlier spray colours had very nearly dried, so all the colour did not wash out of the earlier areas. The effect was so soft and pretty, it was definitely worthy of mention!

On a firm woven fabric, it is possible to spray with paint or diluted Plexi-400 and then sprinkle glitter over the spraying whilst it is still wet for a soft glitter effect. On knitwear this might be rather messy, so Sample 24 uses an adaptation of the same technique.

This Fair Isle pattern is the same as that used for Sample 5, with the black and white reversed in the feeders. It was sprayed at random in pink and blue. Whilst still wet a little pastel glitter was dropped on to selected areas of pattern only. Try this out on more subtle designs, such as scrolls and florals as well as on any geometric shapes you might fancy. Excess glitter should be tipped off (as previously described) once the fabric is fully dry.

Note that the paint dilution does mean that fabrics will be quite wet after spraying, so ensure they are dried away from anything that might be stained by the paint and on a surface they won't stick to!

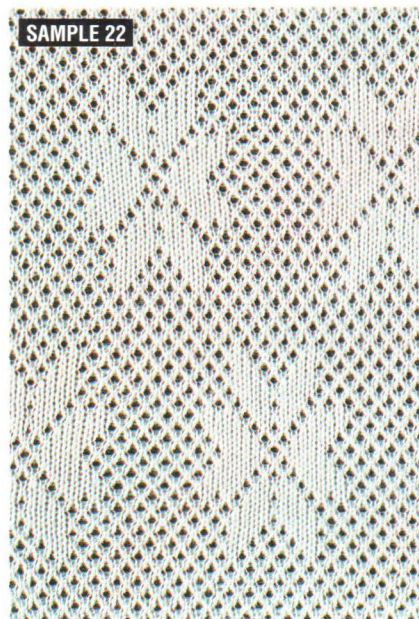
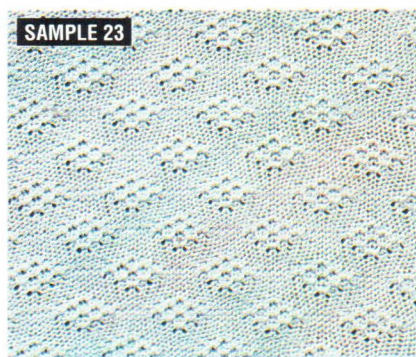
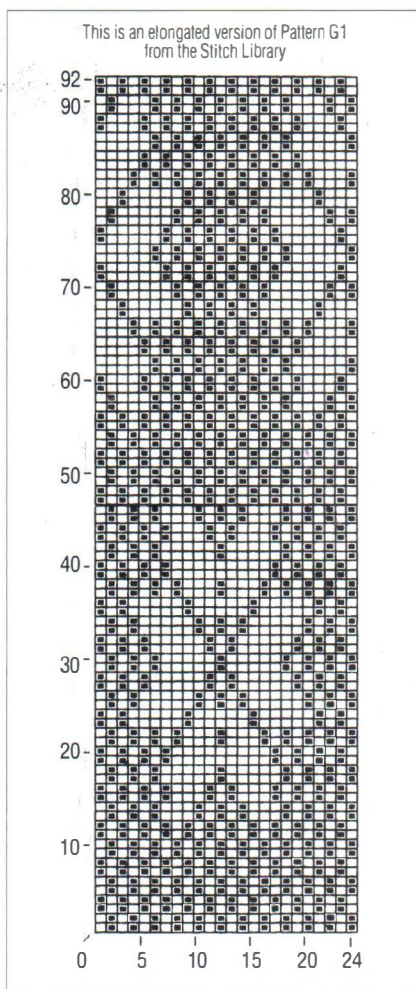
RUTH'S COLLECTION

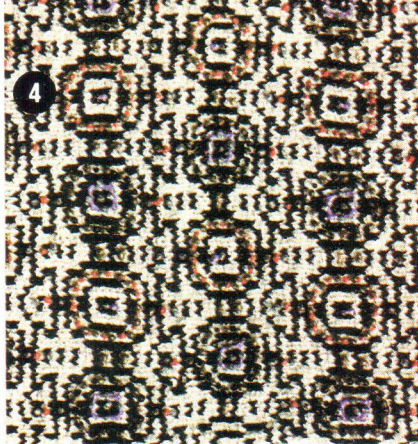
Ruth has concentrated on painting on patterned knitting.

Samples 1 and 2 illustrate the Fair Isle pattern before decorating with fabric paint (the punchcard for the design is to be found on page 13 of the main magazine as it is the same one as was used for the man's waistcoat pattern). Sample 1 was knitted in Cream Chenille and two strands of Black Janeiro to give a strong light/dark contrast to the design. Sample 2 uses Black Chenille and a mixture of Janeiro Shade 2 and Brittany Cotton Shade Putty and is closer tonally than Sample 1. Swatches have been included for you to photocopy to try out your own designs. Draw on top of the photocopies with brightly coloured pencils using dots, straight, wavy and zig-zag lines and small circles as a starting point. You can then follow these rough sketches for your final design. I have found that the paints I used in these examples (Dylon Colourfun Dimensional Gloss and Glitter paints) work most successfully when applied in small areas to highlight and embellish the main knitted design. This is a similar process to adding beads or hand embroidered stitches to give an extra dimension to your work.

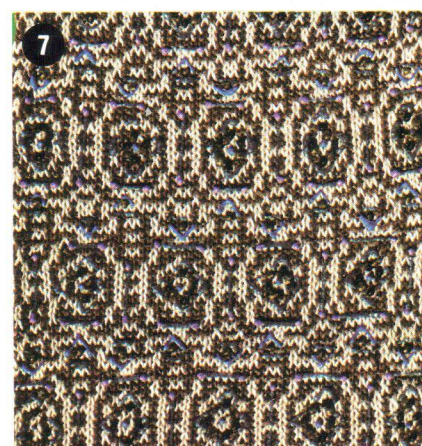
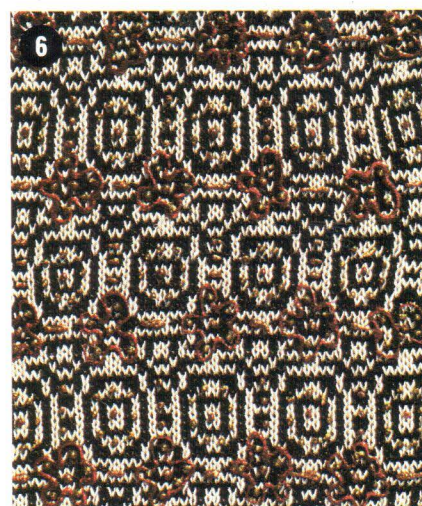
Sample 3 was knitted as a test sample in light and dark coloured stripes and was used to practise controlling the fabric paint. Alternatively, if you have made a tension swatch for the man's waistcoat design in black chenille and ecru cotton, why not use this to try out colour and pattern ideas? You will find the glitter paint dries a completely different colour from its wet state. Allow the paint to dry and do not wash within the first 72 hours.

Samples 4, 5, 6 and 7 use the following yarn combinations





Suggested shade range for Ruth's collection



and are variously decorated in a combination of Gloss and Glitter Colourfun Dimensional paints.

Sample 4: Cream Chenille in Feeder 1/A with Black Brittany + Black Janeiro (1 strand of each) in Feeder 2/B.

Sample 5: One strand each of Putty Brittany Cotton and Shade 2 Janeiro in Feeder 1/A + Black Chenille in Feeder 2/B.

Sample 6: One strand each of Desert Brittany Cotton and Shade 11 Janeiro in Feeder 1/A + one strand of Black Brittany Cotton and Black Janeiro in Feeder 2/B.

Sample 7: One strand in each of Shade 11 Janeiro and Desert Brittany Cotton in Feeder 1/A + 1 strand in each of Cafe Brittany Cotton and Shade 7 Janeiro in Feeder 2/B.

Sample 8 was knitted in a series of light and dark coloured stripes using a combination of Black Brittany Cotton and Janeiro and variations of two strand mixes using combinations of Sand, Putty and Peach Brittany Cotton and Shades 2 and 11 Janeiro. To achieve a simple geometric pattern on some of the stripes, small self-adhesive labels (circles, squares and rectangles) were used to mask off sections of the knitting. On these stripes, pale coloured Dylan Soft Fabric paints were applied and allowed to dry before removing the labels. Fix the colour by ironing on the back of the fabric on a hot setting for one or two minutes, covering the knitting with a clean cloth. Wash the swatch to return it to the original softness and allow to dry. Use Dylan Colourfun Dimensional fabric paint and gold glitter to outline some of the patterns.

MATERIALS

1. A range of light and dark coloured yarns in neutrals, black and white with just a hint of colour. The yarn fringe suggests a suitable range of qualities, colours and mixes and are all available from Yeoman Yarns Ltd.

2. For Samples 4-7 Dylan Colourfun Dimensional fabric paint: Glitter: Gold, Silver, Bronze and Blue.

Glossy: Red, Black, Mauve and Blue.

Note: Paints should be allowed to dry overnight and painted garments should not be washed within the first 72 hours. Dylan advise washing by hand in cool (lukewarm) water, turning the garment inside out when washing. Dry garment flat and do not iron directly on to the paint.

For Sample 8 — Dylan Colourfun Soft Fabric paint.

Note: this requires 'fixing' as given in sample details, see also manufacturer's instructions.

General note: Different knitted structures and combinations of yarn may react in different ways. Always test wash a sample when using unfamiliar materials!

STENCILLING

Stencils are widely available from a number of sources — embroidery specialists, craft shops, haberdashery departments, DIY stores (often by the wall paper trims and/or paints) and even book shops (when contained within a book collection such as some of the cut and use or ready to use sets available from Dover for instance). For the designs which follow, I have used mainly plastic coated ones, sometimes labelled amongst quilting supplies!

Depending upon the technique you are using to colour or use the stencil, there are a variety of ways they can be held in position. If you simply want to outline the stencil shape, keep them in place with drafting tape or double-sided sticky tape. If you need to leave them in situ whilst you colour and may be applying a little pressure to their edges (when using oil-based sticks or pastel crayons) or when you are going to paint or spray them and do not want the colour to bleed, then I use a mounting spray. This is applied to the wrong side of the stencil and forms a sticky coat. When you smooth the stencil on to the fabric, it bonds quite neatly and firmly, but peels off readily when you have finished and does not leave the fabric sticky. So far I've only used one type (the spray can is not cheap, but does last a long time) — 'Scotch 3M Spray Mount' — adhesive. Allows for repositioning. This is usually available in art and photographic shops.

THE STORK (SAMPLE 25)

On a background of pale blue cotton the (commercial) stencil was used traditionally and secured with mount spray. Coloured oil paint sticks in pink and blue provided all the colour. Dabs

of pink were applied straight from the oil stick at the top of stork's body. A stencil brush was used to spread colour, which gave a shading effect, on to underbody and chest. The legs were coloured evenly in pink, whilst blue was used for the water pool, the colour being applied quite strongly. Once colouring complete, the stencil was removed and the picture heat cured as given for Sample 6.

ROSES (SAMPLE 26)

Spray techniques were used for colouring. The rose with the longer stem was worked first (i.e. one on right), applying the stencil as for the stork. Plenty of paper and masking tape were used to protect edges of fabric around the stencil and cover the stalk area. A short spray of pink was immediately followed by a spray of creamy gold on to the rose head. Excess spray was mopped up from paper and stencil using kitchen towel. The flower head was then covered (i.e. masked using paper and tape as before), leaving stalk section open and this was sprayed with green. The excess was mopped up as before, most of the masking paper was removed and the piece allowed to dry. Provided the stencil is mopped dry it can be removed whilst the fabric is drying. When fabric and paint was dry, the stencil was repositioned (it could have been turned over to face the other way at this point). With the first rose masked off completely plus any areas of stencil, such as the second leaf, which might confuse the picture, the coloration was repeated as for first rose.

Although only two stencil ideas have been shown, I think that it is obvious that there is great potential here and it is a technique especially useful to the fearful 'non-artist'. Details can be added later, painted or glued as desired, on to a near perfect image. All the colouring materials already described could be used to work the design — just add a dash of imagination and some terrific images are yours!

DECORATING TO A PLAN

There are many sources available to 'work to plan'. Intarsia designs can be greatly simplified and coloured — giving rise to a rich source of design and colouring ideas. Alternatively, replace the paint pot for a glue pot and paint using beads or sequins, or any other suitable item you can think of, using punchcard, cross stitch and tapestry charts as a guide. Here are a few ideas to consider:

POINSETTIA (SAMPLE 27)

Worked in white as a single motif, this is the complete poinsettia from Pattern A in this month's stitch library. The motif was amended for single colour working as shown in the pattern diagram. Compare this with the original Intarsia chart and you'll see that all we have basically done at the knitting stage is follow the shape and omit the rest of the colouring!

The Intarsia guide chart was used to colour in the motif. However, it is a bit difficult to see to do this without something further in the way of a guide, so outlines of the leaves and petals were copied from the chart on to the motif. We did this using appropriately coloured felt tip pens (ordinary ones can be used as they are only required as a guide and whether or not they will wash out is immaterial). Then the motif can be coloured in as required with paints (or any other medium you might prefer). We used slightly diluted green for the leaves. The black sections were already there due to the colour used for the knitting. Outer petals were painted in red glitter paint (this looks lighter and milky when applied, but dries darker — experiment with paints and glitter paints on and off swatches to get an idea of the range of colours and effects). Brighter red/pink paint was used for inner petals and nothing added to centre which was required in black and white.

Painting Intarsia can be quicker than knitting it, and colourings can be subtler, it is an area worthy of much more consideration!

'PAINTING' WITH SEQUINS

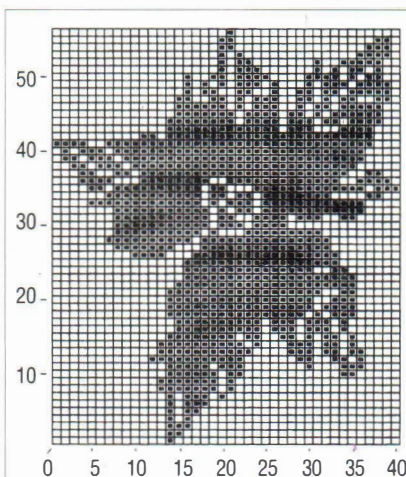
SNOWFLAKE (SAMPLE 28)

Cross stitch charts can be used for beading designs in paint (as suggested by Irene's Collection) and can also be used as





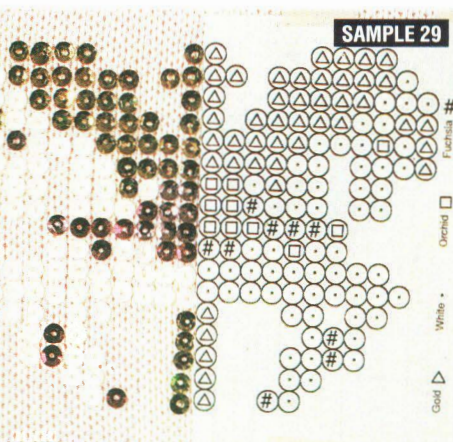
SAMPLE 27



The plain design which can be worked as a single motif on European or electronic machines, or as a fairly easy Intarsia or partially hand selected design on other machines. Use the Intarsia colour guide for Pattern A in the Stitch Library as a guide for colouring

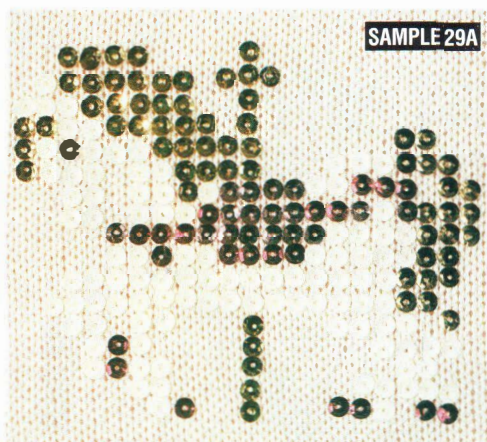


SAMPLE 28



SAMPLE 29

Gold • White • Orchid □ Fuchsia #



SAMPLE 29A

Part worked carousel

Completed carousel

a guide to gluing beads or sequins. Sample 28 motif is adapted from a star design in the *Omnibook of Christmas* by Jeanette Crews Designs. The book contains all sorts of Christmas charts from bow and animal motifs, to a variety of Santas, angels and seasonal floristry in a range of sizes from tiny border ideas to large samplers. It provides an excellent source of seasonal charts which can be used in many ways. For our part star motif, each horizontal line of sequins was glued in turn. A dot of textile glue was placed according to the chart and the sequin applied on to it. Handle sequins with tweezers or a pin through the centre to make positioning easier and press it on to the fabric to ensure a good contact is made. We used a combination of copper, dark and light gold sequins. The size of the motif will depend upon the size and spacing of the sequins used. If decorative space on the garment is limited, lay out sequin outline (for maximum dimensions) on a piece of paper (or the garment itself) to ensure that there is room and that it doesn't get positioned in a difficult area. After all, a sequin motif that ends in an unfortunate position on the bust, or that disappears under the armholes, won't add anything but embarrassment to the design!

SEQUIN KITS

Butterick have found an even easier way to judge motif dimensions and guide sequin application. The motifs come in kit form, with a completed picture of the motif, a rather special placement chart and sufficient sequins and glue to complete the design.

CAROUSEL

The carousel is one of the Sequin Art mini kits and the method of working is shown in the part worked Sample 29. The chart is taped (using masking tape as this comes off easily afterwards) to the required position on the garment. The line drawing on the non-chart side which faces you, makes it easy to judge exactly where it would look best and what the finished size will be on your garment. There are perforated lines along the chart; you fold back until the first line of the design is showing and then position glue and sequins according to the chart. Fold back the next chart line and work the next row in the same manner etc. I found the kits very easy to do, this one took a couple of hours one evening. The chart makes the spacing and sizing judgement extremely easy. The sequins supplied are slightly dished — so are more reflective than the flat varieties.

BALLET SLIPPERS

This design was worked from another Butterick kit — a 'Sequin Art Jiffy Kit' which has larger sequins for a more dramatic effect and speed of application. It uses exactly the same easy chart method as demonstrated on Carousel and was as simple to do as the smaller motif — the complete decoration of the front only took an evening! There were a couple of small items which made the garment (which was fully sewn) easier to decorate. Firstly the use of Jones Tones Art Board. The garment was slid over it, thus separating back and front pieces. To keep the fabric reasonably taut and even, the front was then pinned to the board. I found using this I could work sitting in an armchair, as it served as an easy surface to work on independent of a table! The second useful aid was the glue applicator supplied with the Jiffy kit. It is of a small bellows design and when it had started to empty (after having used some of the glue), its bellows made applying a dot as easy as it was when the pot was full and there was no air in the bottle.

Although we have tried to cover many of the materials and accessories available for painting and decorating textiles, new items are coming on to the market almost monthly, so it's well worth keeping a close eye on demonstrations and show garments at the various Knitting and Needlecraft shows to see the latest items and techniques.

Enjoy your decorating

Carol

A special thank you is due to those companies who generously assisted with advice and products in the preparation of this supplement. They are:

F.W. Bramwell for use of their yarns and Jones Tones Plexi-400, paints, glitters, art board, foils and 'Painting Day' course (available for their distributors — if you're a stockist who

hasn't taken advantage of such a day, I can only highly recommend it!).

The Jones Tones range includes all of the above (there are 58 paint colours now), plus a range of washable polyester sequins in various sizes and shapes which include hologram sequin jewels and matching trims and a range of specially developed iron-on transfers which can be used directly with foil on smooth fabrics.

There is now a new Jones Tones techniques booklet, with lots of ideas for use with their products and they are just publishing their first garment book with a range of complete knitted and decorated garments. All these items should be available from your local stockist, but in case of difficulty, contact F. W. Bramwell & Co Ltd, Unit 5, Metcalf Drive, Altham Lane, Altham, Accrington BB5 5TU.

Dylon International for use of their Colourfun paints, glitter and Dimensional paints. For local stockists and free leaflets about their ranges, contact Annette Stevens (office hours) Tel. 081-650 4801, or send an SAE to her at Dylon International Ltd, Worsley Bridge Road, Lower Sydenham, London SE26 5HD.

Yeoman Yarns for yarns supplied for some of the samples. Yeoman Yarns are available via mail order, write to them at 36 Churchill Way, Fleckney, Leics LE8 0UD or Tel. 0533 404464.

Butterick for allowing us very early trials using their brand new sequin kits. There are a wide selection of designs, which should be readily available in most Butterick stockists (priced from £3.95 for mini kits to £7.95 for Art Plus kits). In case of difficulty, contact Linda MacDonald, Butterick Company Ltd, New Lane, Havant, Hants PO9 2ND Tel. 0705 486221.

Kinetic Needlecraft Ltd for use of designs from some of their latest range of imported books including — *The Omnibook of Christmas* and *New Christmas Iron-on Transfers*. These books should be readily available at larger craft and needlework stockists. In case of difficulty, details of your local stockist can be obtained from Kinetic Needlecraft Ltd, 10 The Pines, Broad Street, Guildford, Surrey GU3 3BH Tel. 0483 62172.

Constable Publishers for use of designs from Dover publications, in particular from *Dinosaur Iron-on Transfer Patterns*. If you have any difficulty in obtaining any Dover publications, contact Emma Dawson, Press Officer, Dover Publications, Constable & Co Ltd, 3 The Lanchesters, 162 Fulham Palace Road, London W6 9ER Tel. 081-741 3663.

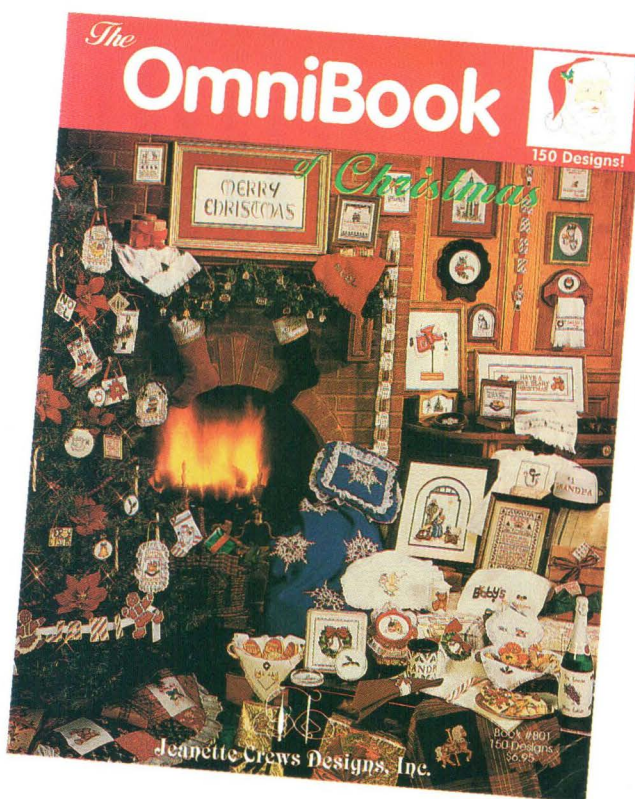
Other products used as follows:

Oil paint sticks came from **The Craft Company**, Church Villa, Cwmdu, Powys NP8 1RU (or Tel. Janet Leech on 0874 730820). This company also stocks a range of paints and glitter paints, foils and textile glue.

Crayons: We used **Pentel Fabricfun Pastel Dye Sticks** — readily available from a range of stockists.

Felt Tips/Markers: The type with a brush at one end and point at the other are branded **'Zig' Textile Marker** and labelled **Kuretake Co Ltd** — these were obtained from an art supplies shop. Individual fine point and brush points are branded **Marvy/Uchida Fabric Marker** — these were obtained at a knitting and needlecraft show. Wedge tipped markers are available in the **Dylon Colourfun** range (see Dylon details above).

Jewels, Beads and Sequins: The jewels used on the samples are from a vast selection available from **Creative Beadcraft Ltd (Ells & Farrier)**. They have jewels in all shapes and colours, with and without holes, so they can be glued or sewn; amongst the sequins available are a range of unusual shapes and sizes and they also have the raised edge types; beads of every description are sold, from the tiniest to largest pearls in 12 colours, to wooden beads and tiny glass beads. Most of their products are available pre-packed in craft, embroider and haberdashery shops. In case of difficulty contact Creative Beadcraft, Denmark Works, Beamond End, Near Amersham, Bucks HP7 0RX Tel. 0494 715606



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